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are solo performances with a definitely dramatic character, and are not round dances of the kind usually seen on the village ground of an evening.

Dancing among the Bemba is done for amusement, but it may be also done 'for respect'. Commoners will dance for their chief: a young man will dance for an older woman or man; a senior man may dance for a senior woman of his wife's family. In such dances of respect it is common for the soloist to dance in front of the person he wants to honour, and to sing definitely to him or her. It is particularly respectful to dance with vitality and dash. I have frequently heard headmen rebuking a crowd of bedraggled young women brought out to dance for me in the rain. The phrase was always the same: 'Rejoice, can't you? Do you want people to think we have no respect? Go on, there! Try to rejoice.' In the chisungu ceremony this type of dance of respect is as important a way of carrying out obligations as the provision of food and beer. It is no mere accident that the chisungu is described as 'dancing the girl'.

The mimes representing domestic and agricultural life are usually more serious performances. They sometimes involve real play-acting and the exact imitation of the animal or the behaviour of the person concerned. In most cases, however, what I have described as mimes are formalized representations of an action, such as pounding grain or sowing seeds, and they tend to resemble the rather stereotyped movements of a kindergarten singing game in this country.

The term 'sacred emblem' is used throughout this account. I have selected this word to translate a Bemba word, *mbusa*, which means 'things handed down'. The *mbusa* are of various types, but they may all be considered as secret in the sense that they either have a secret name or a secret meaning. They are of three types. The first of these are the pottery emblems. These are a series of models of common objects made of fired clay, usually painted with white, black and red. Some of them represent domestic objects (a water pot, a hoe or a pipe), some animals or birds (a crocodile or an egret), some are fertility symbols, and some represent historical characters. Many of them are realistically modelled and easily recognizable, while others are conventional pot designs each with a name. A certain number of designs are common over the whole

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881 X
536 ●

The mime of the wild pig scratching up the grass round a tree (Song No. 7) (See p. 69)

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881 X

The sisters of the girls' bridegrooms act as men, carrying bows and arrows and a mock lump of salt (See p. 73)

[facing p 80]